

Amy Grant Greatest Hits

PIANO · VOCAL · GUITAR



Amy Giant Greatest Hits

Compiled by Randy Cox

Dear Friends,
The songs in this book are a part of my life. While I've recorded many -these are a few of my favorites. I've shared them on records, in concert and now in this collection. It's my hope that these songs will live long lives -that years from now they will continue to convey their messages.

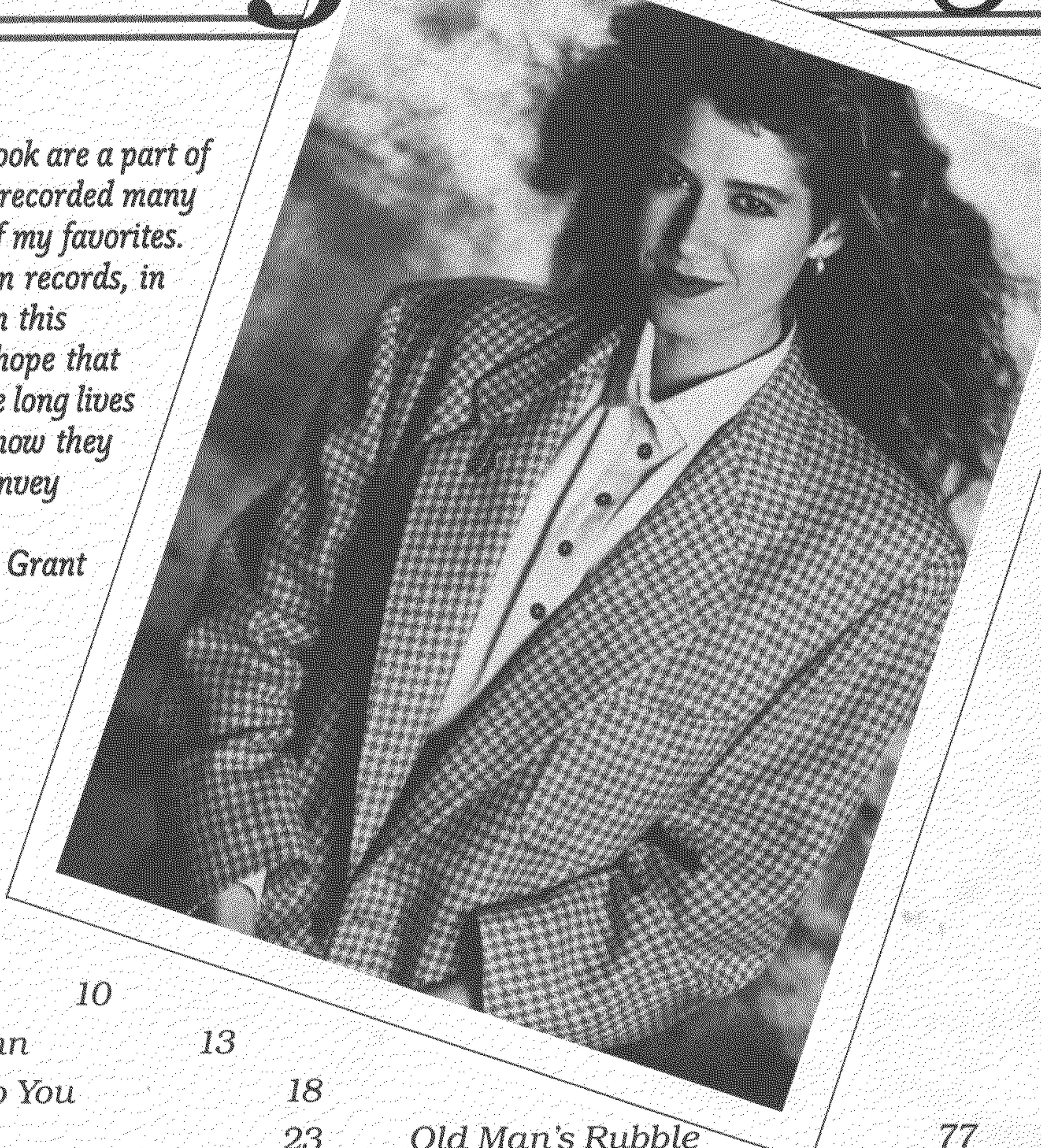
Amy Grant



7777 West Bluemound Road

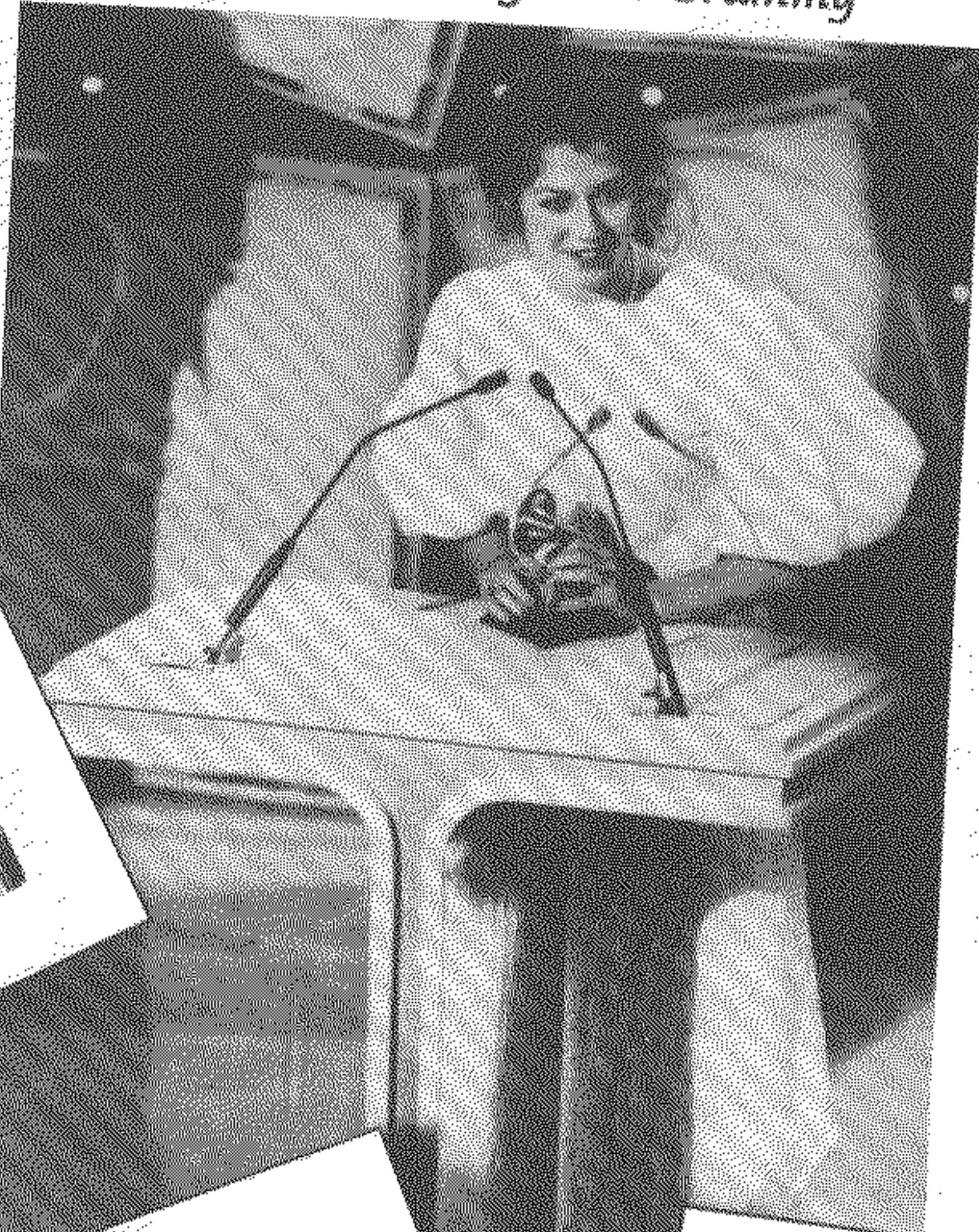
P.O. Box 13819 Milwaukee WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting,
recording or public performance is an
infringement of copyright.
Infringers are liable under the law.



Angels	4		
Arms Of Love	10		
Christmas Hymn	13		
Doubly Good To You	18		
El Shaddai	23		
Fat Baby	30		
Father's Eyes	40		
Find A Way	35		
I Have Decided	46		
I Love A Lonely Day	60		
In A Little While	64		
Jehovah	51		
Love Of Another Kind	70		
		Old Man's Rubble	77
		Sing Your Praise To The Lord	82
		Singing A Love Song	88
		Stay For Awhile	94
		Tennessee Christmas	101
		Thy Word	106
		Too Late	118
		Where Do You Hide Your Heart	111
		Wise Up	122

1983 - Receiving First Grammy



Amy 1979

Unguarded Tour 1985-87

Amy & Husband Gary Chapman

My Father's Eyes

Amy Receives Platinum Award

Amy Grant Collection

A joyous Amy Grant accepts congratulations and roses from her management team Michael Blanton and Dan Harrell (right), along with her husband Gary Chapman on the occasion of her second certified platinum LP "Unguarded." Blanton, Harrell and Chapman are executive producers on the

Angels

Words and Music by BROWN BANNISTER, GARY CHAPMAN,
AMY GRANT and MICHAEL W. SMITH

With energy $\bullet = 108$

1.“Take this man to pris - on,” the man heard Her-od say,—
(2.) on - ly knows the times my life was threat - ened just to - day,—

mp

G

C

D

G

then four squads of sol - diers came_ and car-ried him_ a - way.
reck-less car ran out_ of gas_ be - fore it ran_ my way.

Chained
Near

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time. Chords are indicated above the staves: 'C' above the first two measures, 'D' above the third measure, and 'G' above the fourth measure. The lyrics are as follows:

then four squads of sol - diers came_ and car-ried him_ a - way.
reck-less car ran out_ of gas_ be - fore it ran_ my way.

Chained
Near

C D G

up be - tween two watch - men
miss - es all a - round me,
Pet - er tried to sleep,
ac - ci - dents un - known,
but be - though I

yond the walls - an end-less pray'r - was lift - ing
nev - er see - with hu-man eyes - the hands that
for his keep.
lead me home..
Then a
But I

light cut through the dark - ness -
know they're all a - round me,
of a lone - ly pris - on cell,
all day and through the night,
and the when the

chains that bound_ the man_ of God_ just
en - e - my_ is clos - ing in_ I
o - pened up_ and fell,
know some-times..they fight
and to

D C

run - ning to his peo - ple be - fore the break - of day, there was
keep my feet - from fall - ing, I'll nev - er turn - a - way, if you're

G C D G

on - ly one - thing on his mind, on - ly one thing to say:
ask - ing what's pro - tect - ing me, - then you're gon - na hear - me say: (Got His)

C Em D7 G C D G

An - gels watch - ing ov - er me, ev - 'ry move - I make.

mp

C Em D7 G C D G

an - gels watch - ing ov - er me.

f

C Em D7 G C D G
An - gels watch - ing ov - er me, ev - 'ry step - I take,
an - gels watch - ing ov - er me.

3rd time to
 C Em D7 G 1.C D G
an - gels watch - ing ov - er me.

f
 C D G mp 2.C D G C D
 2. God

Gmaj7 G7sus4
 4 4 4 4

mf

mf

An-gels watch-ing ov - er me.

3/4

3/4

G7sus4

C Em

D7 G

D.S. al Coda *mp*

An-gels watch-ing ov - er me. Got His

3/4

3/4

Coda C

D G C

D G

mp

cresc.

C Em

D G C Em

D7 G

An-gels watch - ing ov - er me, an - gels watch - ing ov - er me,

mp

cresc.

C Em
 D7 G C D

mf
 an - gels watch - ing ov - er me, an-gels watch - ing ov - er

mf
f

G

mp
 me. Though I nev-er see _ with hu - man eyes the hand

mp

C D G

— that lead — me home.

Repeat and fade

Optional C ending

D G

:::

:::

Arms of Love

Words and Music by GARY CHAPMAN,
MICHAEL W. SMITH and AMY GRANT

Rubato, with much expression

Em(add9) D6 Cmaj7
mp Piano solo
l.b.

Ped. * Ped. * Ped. *

Slowly, with meaning

Dsus G11 G
mp

1. Lord, I'm real - ly glad you're here, —

8va

freely *In tempo*
simile

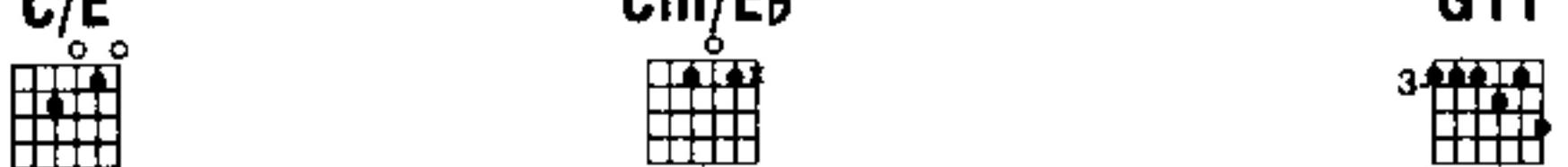
G11

G7sus/F

G7/F

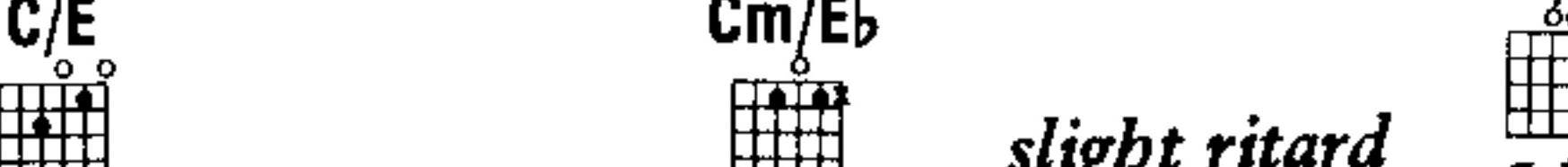
I hope you feel — the same — when you — see all — my fear, and how I've

G11 G7sus/F G7/F

C/E Cm/Eb G11

 failed, I fall some - times. It's hard to walk — in shift - ing sand, —
 2. — Storms will come— and storms— will go,—

G G11 G7sus/F G7/F

 I miss the rock, and find—I've no - where left to stand,—and start to
 — won-der just—how man - y storms— it takes un- til — I fin-'lly

C/E Cm/Eb G/D D7/C

 cry. Lord, please help me raise my hands,— so you — can pick — me
 know you're here al - ways. E - ven when— my skies— are far— from

Bm7 Em7 Cm7 Eb/F F

 up, hold me close, hold me tight - er.
 gray, I can stay, teach me to stay there;




G Em7 F/A G7/D

I have found a place where I can hide, } it's safe in -
In the place I found where I can hide, }

loco

side your arms of love. Like a child who's held through-out a

storm, you keep me warm in your arms of love.

simile

CHRISTMAS HYMN

Words and Music by AMY GRANT
and MICHAEL W. SMITH

Stately $\text{♩} = 132$

no chord



Praise to God whose love was shown,
Who

mp

Am F C/G G7 C

no chord

sent His Son to earth. Je-sus left His right-ful

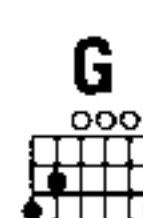
G/B Am F C/G G7 C

throne, be-came a man by birth. The vir-gin's

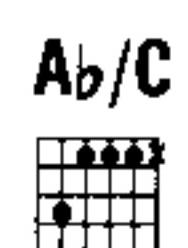


ba - by Son, all cre - a - tion praised Him

flowing



God in - car - nate, come, come to Beth - le -

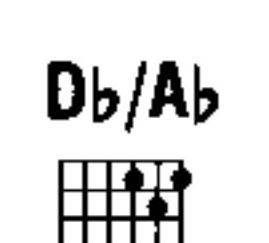
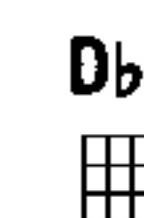


no chord

hem.

Still a high - er call had He,

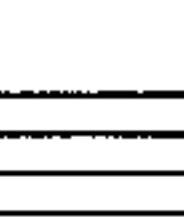
de -



no chord

liv - 'rance from our sins.

Come to set all peo - ple



A_b/C B_bm G_b D_b/A_b A_b7 D_b

free from Sa - tan's hold with in. For by the

B_bm Fm G_b F/A B_bm

sin of man we fell, by the Son of God He

A_b/C D_b G_b Fm7 E_bm7 A_b7

crushed the pow'r of Hell, death we fear no

D_b no chord A/C[#] the

more. Now we stand with strength, with pow'r,

mp f

Bm G D/A A7 D
sons of God on earth.

no chord

Faith - ful to the

A/C# Bm G D/A A7 D
Christ's right - eous - ness our worth.

fi - nal hour,

And now all

Bm F#m G F#/A# Bm
praise is giv'n for the babe, the Son, the

A/C# D G G/F# Em7 A/C#
Sav - ior King is ris'n, Christ is Lord in -

8va - - - - , loco

f

D F#/A# Bm A/C# D

deed. For the babe, the Son, the Sav - ior King is

G G/F# Em7 A/C# D

ris'n, Christ is Lord in - deed.

ff gradual decresc.

A/C#

rit. *mp*

Bm G D/A A7 D

Ped.

Doubly Good To You

Words and Music by
RICHARD MULLINS

Moderately, in four $\text{♩} = 72$

Guitar chords above the staff: C, G, G7, C, Cm, C, G, G7.

Piano dynamics: mp (mezzo-forte) in the first measure.

Guitar chords above the staff: C, Cm, G.

Piano dynamics: 3fr. (fortissimo) in the first measure, mp (mezzo-forte) in the third measure.

Lyrics:

1. If you see the moon_ ris - ing
2. And if you look in the mir - ror at the

Guitar chords above the staff: Am7, G.

Piano dynamics: in the first measure, and in the third measure.

Lyrics:

gent - ly on your fields,_ if the wind blows soft - ly on your face,
end of a hard day, and you know in your heart_ you have _____ not

A musical score for a piano-vocal-guitar arrangement. The vocal part is in soprano C-clef, the piano part is in bass F-clef, and the guitar part is in standard notation. The score includes lyrics and chords (C, G, Am7, Em, D) indicated by small diagrams above the staff.

C
G

if the sun - set lin - gers while ca -
And if you gave love free - ly, if you

Am7
the - dral bells peal,
earned an hon - est wage,

G
and the moon has ris - en to her -
and if you've got Je - sus by your -

C
place,-
side,-

Em *mf*
you can thank the Fa - ther for the things.

D

mf

C
that He has done,-

D G
and thank Him for the things He's yet to do..

C B7 Em Bm
 And if you find a love that's ten - der, — if you find —
 mp

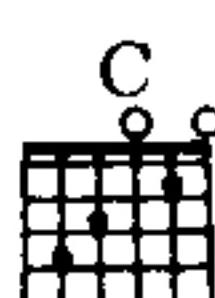
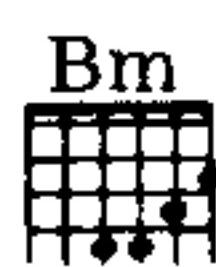
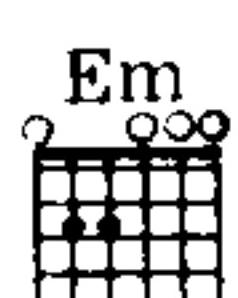
C G Am7 D
 some - one who's true, — thank the Lord, — He's been dou-bl - y good- to you.
 2nd time cresc.

1. C G G7 C Cm 3ft.
 2. Em D C D

You can thank the Fa - ther for the things that He has done,

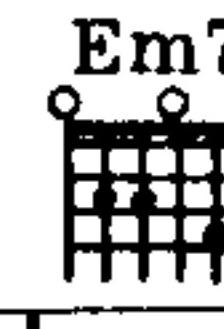
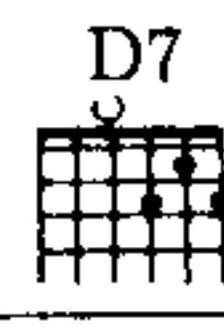
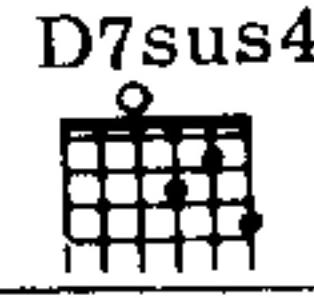
and thank Him for the thing's He's yet— to do.—

And if you



find a love that's ten - der,— if you find some - one who's true,— thank the Lord,—

mp



He's been dou-bl - y good— to you.—

Thank the Lord,—

8va —

loco

L.H.

A musical score for voice and piano/guitar. The vocal part is in soprano C-clef, and the piano/guitar part uses standard notation. The score consists of six staves, each ending with a repeat sign and a double bar line. The vocal line includes lyrics: "He's been dou-bl - y good— to you." The piano/guitar part features chord diagrams above the staff. Chords include Am7, D7sus4, D7, G, C, Cm (with 3fr. instruction), G, C, Cm6, G, and a final section with a fermata and a dynamic marking of *ritard*.

Am7
D7sus4
D7
G
G7

He's been dou-bl - y good— to you.

C
Cm 3fr.
C G
G7

C
Cm6
G

ritard

El Shaddai

In two, with much expression $\text{d} = 60$

Words and Music by MICHAEL CARD
and JOHN THOMPSON

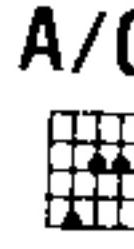
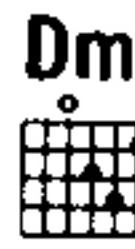
The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The music is divided into measures by vertical bar lines. Above each measure, there are guitar chord diagrams and performance instructions.

Chords and Instructions:

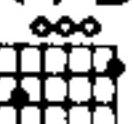
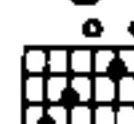
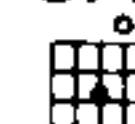
- Measure 1: Dm, Dm/C, G/B (with three dots above)
- Measure 2: C (with three dots above)
- Measure 3: G/B (with three dots above)
- Measure 4: F/A, F/E with Pedal, Bb, F/A, G
- Measure 5: El - Shad - dai, __
- Measure 6: molto ritard, ten.
- Measure 7: a tempo, Dm, G/B, C, C/E
- Measure 8: El - Shad - dai, __, El - El - yon __ na A - do - nai, __
- Measure 9: loco, a tempo
- Measure 10: F, Bb, E7/G#
- Measure 11: age to age __ you're still __ the same, __ by the pow -
- Measure 12: F, Bb, E7/G#

Performance Instructions:

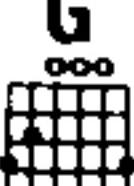
- Measure 1: 8va (octave up), mp (mezzo-forte)
- Measure 5: molto ritard (ritardando), ten. (tenuto)
- Measure 9: loco (locally), a tempo

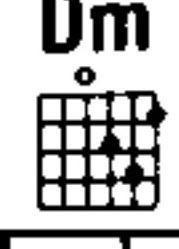
 - er of — the name. — El - Shad-dai, — El - Shad-dai —

 — er - kam - ka — na A - do - nai, — we will

 praise and lift — you — high, — El - Shad-dai.



 Through your love — and through — the ram, — you saved the son—

*

— of Ab - ra - ham, — through the pow - er of — your hand -
 you turned the sea — in - to — dry — land. To the out -
 - cast on — her knees — you were the God — who real - ly sees,
 and by your might you set your chil - dren free. El-Shad-dai,

CODA

Guitar Chords:

- C
- Csus
- C
- Bb Dm7/A Gm Dm/F
- E7
- E7/D

Music Staff:

8va ----- loco

Guitar Chords:

- C Cmaj7/B Am G F F/E
- Dm Fmaj7/C Bm7b5 F/A E7/G# E7

Music Staff:

Guitar Chords:

- Dm/A
- Am
- Dm
- G
- G/B

mf

Through the years — you made — it clear — that the time—

Music Staff:

mf

Guitar Chords:

- C
- F
- F/A
- Bb

— of Christ was near, — though the peo - ple could - n't see —

Music Staff:

E7 Am G/B A/C#
 what Mes - si - ah — ought - to be. Though your Word
 Dm G G/B
 con - tained the plan, they just could
 C F Fmaj7/A Bb
 not un - der - stand, your most awe - some work — was done —
 G Bb/F molto ritard G ten. mf
 in the frail - ty of your Son. El - Shad - dai,
 molto ritard ten.

Dm **Dm/F** **G** **G/B** **C** **C/E**

a tempo

mf-f a tempo

F **F/A** **Bb** **Bb/D** **E7** **E7/G#**

— El - Shad-dai, — El - El - yon na A - do - nai, —

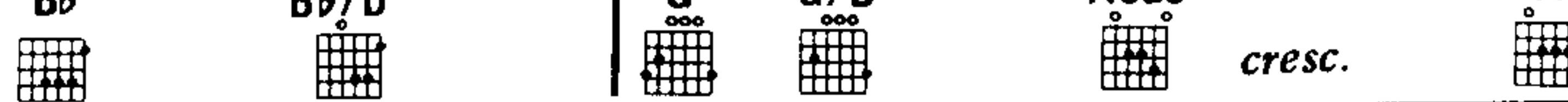
— age to age — you're still the same, — by the pow -

Am **G/B** **A/C#** **Dm** **Dm/F** **Am/F**

— er of — the — name. El - Shad-dai, — El - Shad-dai, —

G **G/B** **C** **C/E** **F** **F/A**

— er - kam - ka — na A - do - nai, — I will

B_b B_b/D ¹G G/B Asus A

cresc. f
 praise you till I die, — El - Shad-dai. — El - Shad - dai, —

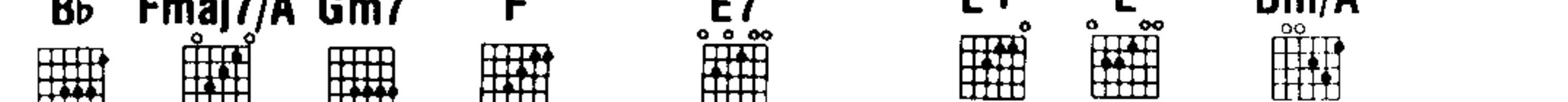
2 G G/B C Dm

 El - Shad - dai. —

8va.....
 mp

G C F

 Hmm — Hmm —

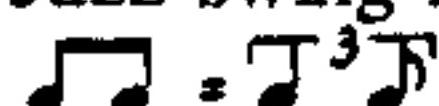
B_b Fmaj7/A Gm7 F E7 E+ E Dm/A Am

gradual ritard
 Hmm —

gradual ritard

Fat Baby

Words and Music by STEVE MILLIKAN
and ROD ROBISON

Jazz swing in two $\text{d} = 63$



C#dim7



Cm7



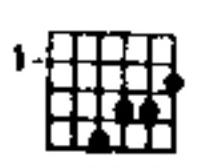
F



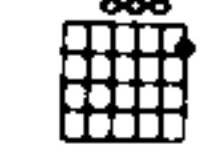
8va

I know a man, — may-be you know him — too, — you nev-er can tell, he might

G7+



G7/D



C9

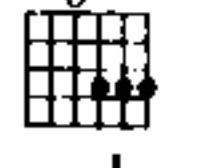


F7

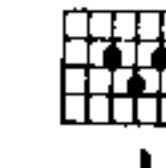


e - ven be you. — He knelt at the al - tar and that was the end, — he's

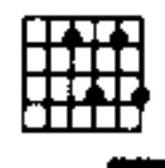
Bb6/D



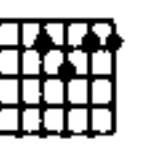
C#dim7



Cm7



F7



Bb6



saved, and that's all that mat-ters to him. — His spir - i - tual tum - my, it

A7 Fm/Ab G7+ G7


 can't take too much, one day a week—he gets a spir - i - tual lunch.— On

C9 F6 F7 Bb Eb Bb/D Cm Bb


 Sun-day he puts— on his spir - i - tual best, and gives his lan - guage a spir - i - tual _rest.

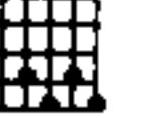
C C# D7


 (He's just a fat,) He's just a fat lit - tle ba - by, — (Waa — waa waa)

r.b.
 G9

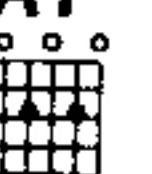

 he wants his bot-tle and he don't mean— may - be. He's sam - pled sol - id food —

2nd time to \odot
Abdim

F 


N.C. *mp*

once or __ twice, but he says doc-trine leaves him cold as __ ice. _____ He's been
8va -----

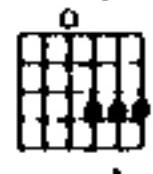
B_b6  A7  Fm/A_b 

bap - tized, sanc - ti - fied, re - deemed by the blood, but his dail - y de - vo - tions are

mp

G7+  G7/D  C9  F7 

stuck in the mud... He knows the books of the Bi - ble, and John three six - teen, he's got the

B_b6/D  C \sharp dim7  Cm7  F  B_b6 

mf

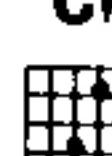
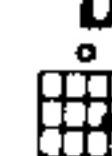
big - gest King James you've ev - er seen. _____ I've al - ways wondered if he'll
mf

A.  Abmaj7  G+ 

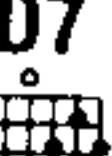
grow up some - day, — he's ma - ma's boy, and he likes it that way. —

C6  Gm/F  F  Bb Cm/EbBb/D  Cm Bb 

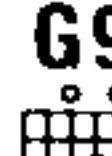
If you hap-pen to see him, tell him I said, "He'll nev - er grow if he nev - er gets _fed."

C.  C#  D  D.S. al Coda

(He's just a fat -)

D7  CODA N.C.

— He's just a fat lit - tle ba -

r.b. > 

- by, — he wants his bot-tle, and he don't mean may - be. —
(Fat lit - tle ba - by. —)

8va

He's sam - pled sol-id food once or _ twice, but he says doc-trine leaves him cold as — ice.

loco

8va He's just a fat, fat, fat, fat, fat, fat, —

C9

F9

C9

fat, fat, fat, fat,

fat, fat, — fat, —

fat, fat, fat, fat,

simile

F6

Bb/D

C#dim

Cm

Bb

B9

Bb9

fat, fat, fat ba - by.

Find A Way

Words and Music by MICHAEL W. SMITH
and AMY GRANT

Rock ♩ = 126

N.C.

tell me your friends — are — dis - tant,
2. I know this life — is a strange — thing,

you tell me your man's — un - true,-
I can't an - swer all — the whys,-

B_bm9 B_bm
 you tell me that you've been walked on,
 trag-ed-y al-ways finds me,
 and how tak-

G_bmaj7 Fsus4 F
 en you feel a bused.
 a gain by sur prise.

G_bmaj7 B_bm G_bmaj7
 So you stand here an } an-gry young wo - man, tak - ing all the pain -
 I could stand here an }

accented

B_bm G_bmaj7 B_bm
 too heart. I hear you say - ing you want - to see chang - es,
 But I know that love can bring chang - es,

A_b
4fr.

Coda *mf*

If our God, — His Son — not spar - ing,

B_b7sus4

came to res - cue you, — is there an - y cir -

- cum - stance — that He can't see you

A_b7sus4 A G_b
4fr. f (G_b bass - - - - -)

through? Love — will find a way,

f

(Measure 1) 3 (Measure 2) 3

A♭m7

love — will find a way.
love — will make a way.

E♭m

B♭m7

A♭m7

I know — it's hard to see the past—
Leave — be hind your doubt, — the love's —

B♭m7

C♭ maj7

D♭/C♭

C♭

— and still be - lieve,
the on ly out, love — is gon - na find a way..
love — will sure - ly find a way..

Repeat and fade (alternating endings)

1. 2.

G♭

Love —

Love —

G♭

Father's Eyes

Words and Music by
GARY CHAPMAN

Gently =112

mp

with pedal

1. I may not be ev - 'ry moth - ers' dream
 2. On that day when we will pay for all

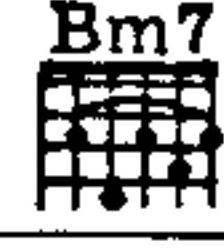
for her lit - tle girl,
 the deeds we have done,

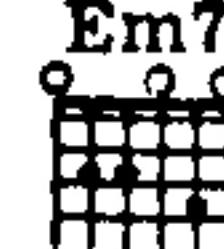
and my face good and may not grace
 bad they'll all

p

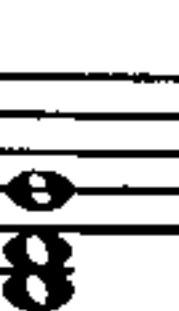
 G  A7sus4  D
 the mind_ of ev - 'ry - one_ in the world. But
 be had_ to see by ev - e - ry - one. And

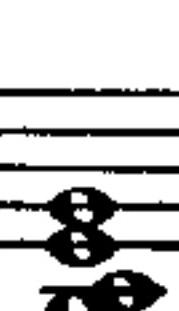
 Gmaj7  F#7  Bm
 that's al - right_ as long_ as I_ can have_ one wish_ I pray,_
 when you're called_ to stand_ and tell just what_ you saw_ in me,

 Bm7  E7sus4 
 when peo - ple look_ in - side_ my life, _ I
 more than an - y - thing_ I know, _ I

 Em7 
 want_ to hear_ them say:_
 want your words_ to be:_

She's got her Fa -
 (She had) her Fa -





Sheet music for the song "I'm Gonna Be (5-7-5)" by Bruce Springsteen. The music is arranged for voice, piano/guitar, and bass. The lyrics are as follows:

- ther's eyes, her Fa - ther's eyes.
Eyes that find the good in things when
(found)
good is not a round, eyes that find the source
(was) (found)
of help when help just can't be found.
(would not)

The chords indicated are D, F#7, Em7, Dmaj7, Gmaj7, F#m7, Em7, F#m7, G, A, D, A, Bm, E7sus4, E7, A7sus4, A.

Gmaj7  Dmaj7  Gmaj7 

 Eyes full of com - pas - sion, see - ing ev - 'ry pain,

Dmaj7  Em7  F#m7  G  A  D  A  Bm 

 know-in' what you're go - in' through_ and

E7sus4  E7  Em7  A7sus4 

 feel - in' it the same. Just like my

Em  D  C 

 Fa - ther's eyes, my Fa - ther's eyes,

my Fa - ther's eyes, _____

just like my Fa - ther's eyes. _____

Fa - ther's eyes, _____ my Fa - ther's eyes, _____

my Fa - ther's eyes,

just like my

Fa - ther's eyes.

poco rit.

I Have Decided

With conviction ♩ =88

Words and Music by
MICHAEL CARD

The musical score consists of five staves of music. The top staff shows a vocal line with a treble clef and a bass line below it. Chords indicated above the vocal line are C, F/C, C, F, and C. The lyrics for this section are: "I have de-cid - ed — I'm gon-na live — like a be-liev - er, turn my back —". The second staff starts with a bass line, followed by a vocal line with a treble clef. The lyrics are: "— on the de-ceiv - er, I'm gon-na live what I — be -lieve. I have de -". The third staff continues with a bass line and a vocal line. The lyrics are: "cid - ed — be - in' good — is just a fa - ble, I just can't —". The fourth staff begins with a bass line, followed by a vocal line. The fifth staff concludes the piece with a bass line.

The musical score consists of a single staff with a treble clef. The lyrics are written below the staff. Chords are indicated above the staff: F, C, and G7. The G7 chord is shown with a 7th position fingering (index finger on the 3rd string, middle finger on the 2nd string). The score includes a key signature of one sharp, a time signature of common time, and a 4/4 time signature.

— 'cause I'm — not a - ble, I'm gon-na leave it to — the Lord. —

A musical score for two voices. The top voice (soprano) starts with a treble clef, a common time signature, and a bass clef. It consists of six measures of quarter notes. The bottom voice (bass) starts with a bass clef, a common time signature, and a treble clef. It consists of five measures of quarter notes, with the first measure being sustained by a bass note from the previous measure.

A musical score for a solo instrument, likely guitar, featuring a treble clef and a 4/4 time signature. The key signature changes from C major (two sharps) to G major (one sharp). The dynamic marking 'mf' (mezzo-forte) is present. Chord boxes for 'C' and 'G' are shown above the staff. The melody consists of eighth-note patterns. The lyrics "There's a wealth of things that I ___ pro - fess, I" and "(2.) get the game ___ of be - - ing good, and" are written below the music.

A musical score for two staves. The top staff is in treble clef and 4/4 time, starting with a quarter note. It has a dynamic instruction 'mf' in the middle. The bottom staff is in bass clef and 4/4 time, starting with a half note. It has a dynamic instruction 'f' at the end.

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The top staff begins with a forte dynamic (f). The music consists of eighth and sixteenth note patterns.

G F C. F/C C.

live what I — be - lieve. I have de - cid - ed — be - in' good —

F C. F C.

— is just a fa - ble, I just can't — 'cause I'm — not a - ble, I'm gon-na'

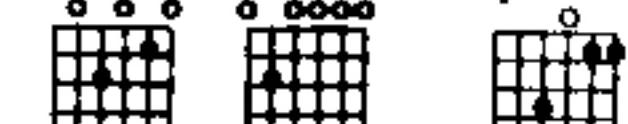
2nd time to

B_b



leave it to — the Lord.—

CODA



D.S.al Coda

mf

2. So for-

I have de -

D G/D D G D

cid - ed — I'm gon-na live — like a be - liev - er, turn my back- — on the de - ceiv - er, I'm gon-na live what I — be-lieve. I have de -

D G/D D G D

cid - ed — be-in' good — is just a fa - ble, I just

repeat several times

G D A. G D G/D D

final ending

can't 'cause I'm — not a - ble, I'm gon-na live what I — be-lieve. I have de- cid - ed.

Jehovah

Words and Music by
GEOFFREY P. THURMAN

Flowing, with purpose ♩ = 138

(D in bass)

(C# in bass)

mf

simile

(C in Bass)

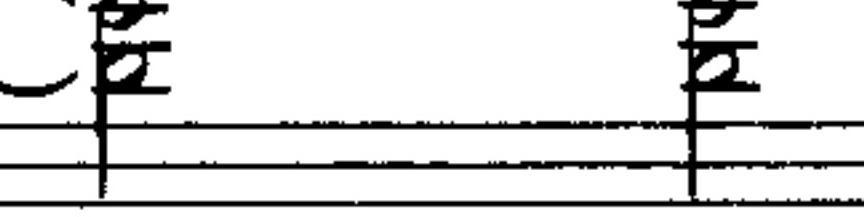
(B in Bass)

A

* end pedal in bass

mp  

1. Con - sid - er the lil - ies of the field, —
(2.) sid - er the crea - tures of the air, —
(3.) sid - er the lil - ies of the field, —


mp - mf - mp
Lightly

A

Em

Gmaj7

cued notes: 2nd time

for Sol - o - mon dressed in roy - al robe
for all of the dia - monds in all
for how much more does He love His own,

The musical score consists of two staves. The upper staff is for a solo instrument (likely voice or guitar) and includes a treble clef, a key signature of one sharp, and a 4/4 time signature. It features three chords: A major (A), E minor (Em), and G major 7 (Gmaj7). The lyrics are aligned with the chords. The lower staff is for the piano/bass and includes a bass clef, a key signature of one sharp, and a 4/4 time signature, with a brace indicating it belongs to the top staff.

the earth has not the worth of them.
 have not the wealth of them.
 if Yah - weh cares for them.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. It contains measures 1 through 3. Measure 1 consists of a whole note followed by a half note, a quarter note, and another quarter note. Measure 2 begins with a half note. Measure 3 starts with a quarter note. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 1 through 3. Measure 1 consists of a half note followed by a whole note. Measure 2 begins with a whole note. Measure 3 starts with a half note.

Dm
Fmaj7

Con - sid - er the lil - ies of the field,
Con - sid - er the crea - tures of the air,
Con - sid - er the crea - tures of the air,

A musical score for a solo instrument, likely a guitar or ukulele, featuring a treble clef staff and three chord diagrams above it. The chords are G (x on 6th string), Dm (open 5th string), and Fmaj7 (x on 6th string). The lyrics 'He takes after each' are written below the staff.

G Dm Fmaj7

He takes af - ter each and ev - 'ry need.—
Je - ho - vah loves them with ten - der hands.—
He takes af - ter each and ev - 'ry need—

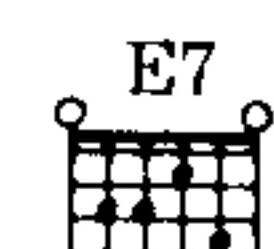
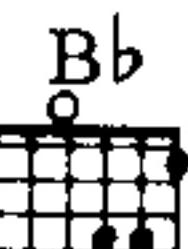
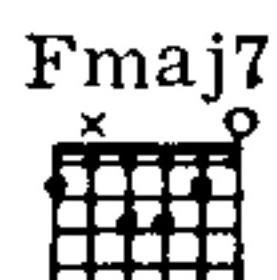
A musical score for two staves. The top staff, indicated by a brace, starts with a treble clef and contains measures 1 through 4. Measure 1 consists of a dotted half note followed by an eighth note on the first line, a quarter note on the second line, another quarter note on the first line, and a dotted half note on the second line. Measures 2 and 3 follow a similar pattern. Measure 4 ends with a repeat sign and a double bar line. The bottom staff starts with a bass clef and contains measures 5 and 6. Measure 5 consists of a half note on the fourth line and a quarter note on the third line. Measure 6 consists of a half note on the fourth line and a quarter note on the third line. Both staves end with a repeat sign and a double bar line.

G

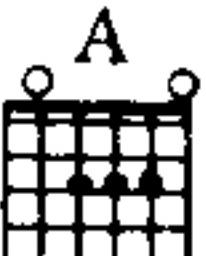
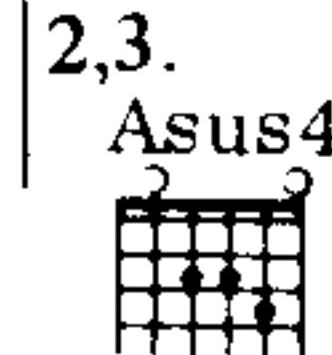
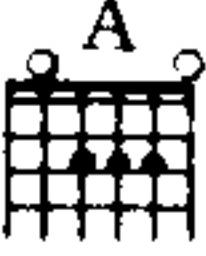
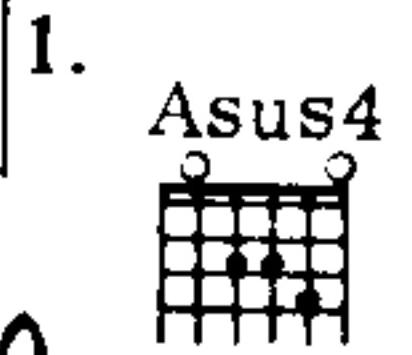
C

3

Leave all your cares behind;
He knows every care;
If we ask Him for bread,

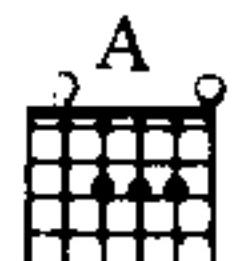
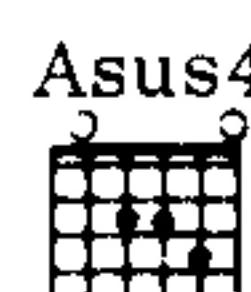
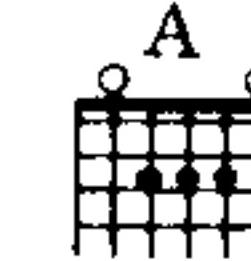
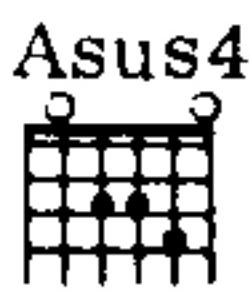


seek Him and you will find your Fa - ther
 His touch is al ways there to see Je - ho - vah
 will He give us a stone?



loves you so.

2. Con - through the night.
 loves His own!



f
 And Je - ho -

f

Dmaj7 Bm7 C#m7 A Dmaj7 Bm7 C#m7

vah I love you so,— and Je - sus I want you.. to know—

Ah

all— you've done— for me— to set— me free,— I'll—

1,3.B♭ Gm7 3fr. A

nev - er let— you— go.— And Je - ho -

2. B♭ Gm7 3fr. A

nev - er let— you— go. 3. Con -

8va *loco*

mp

*

4. B_b Gm7 A

nev - er let - you - go. And 8va

(D in bass) E A E A E *

Je - ho - vah, I love - you so,

loco

(C[#] in bass) A E * A * E (in bass) A E

and Je - sus - I want

A E A E A

you to know all - you've done.

* C
 for me to set me
 2a Bb Gm7 3fr.
 free, I'll nev - er let you
 * A E A E A Dmaj7 Bm7 C#m7
 go. ff And Je - ho - vah I love - you so,
 f ff Dmaj7 Bm7 C#m7
 A Dmaj7 Bm7 C#m7
 and Je - sus I want you to know -

— all — you've done — for me — to set —
 Fmaj9 1.2. Bb Gm7 3fr.
 me free, I'll — nev - er let you go.
 And Je - ho - nev - er
 (D in bass) E b A E
 Gm 3fr. Ad lib vocal on repeat
 let you go.

I Love A Lonely Day

Words and Music by GARY CHAPMAN
and MICHAEL W. SMITH

Moderato, with meaning

N.C.

mf

Ped.

C/D

Dm7

F/G

G7

mp

1. T. V's off— at one A. M., one more day a —
(2.) ev — 'ry - where, luck - y lone - ly

mp

* *with Pedal*

F/C

C

G/B

A^m7

C/D

Dm7

lone ones

a - gain.
who care,

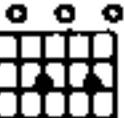
The road gets long-er ev - 'ry - day,
— you've got all you need and more,

F/G Csus C Gm7 G_b7_b5
    

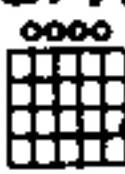
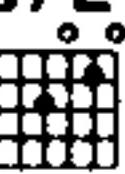
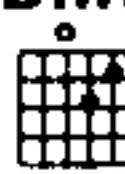
why'd I have to get a - way?
 some-one to be lone - ly for.
 But I have found a
 — Some-one cries for

Fmaj9 Em7 Dm7 F/G G/F Em7
     

com - fort here, _____
 you to hear, _____
 sol - i - tude can be
 take your heart, and wipe
 so the dear, tear.

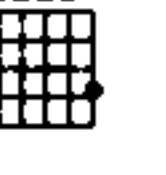
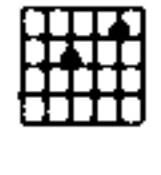
Asus A7 C/D Dm F/G G7
     

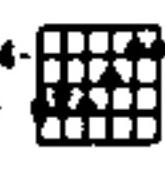
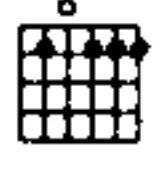
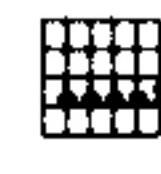
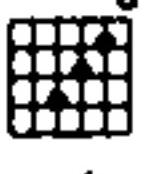
lone - li - ness is not so blue
 Give them some - one they can miss,
 when it puts my mind -
 give them love, and sing -

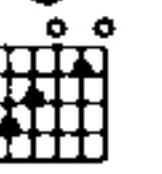
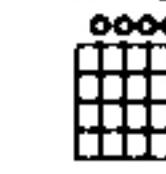
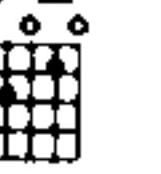
F Em7 Dm7 F/G C G/A C/E Dm7
       

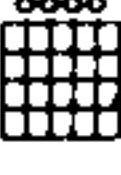
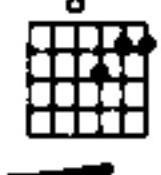
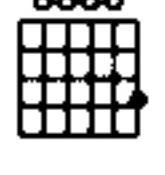
— on them you. —
 — on them this; —
 I love a lone -
 ly day, —

mf

F/G C. G/A C/E Dm7 F/G G/A
      

— it makes me think — of you. — All a —
     

lone, I can eas — i — ly find — your love, — I — love...
     

— I — love a lone — ly — day, — it chas-es me — to
simile
       

you, — it clears my — heart, — lets my ver —

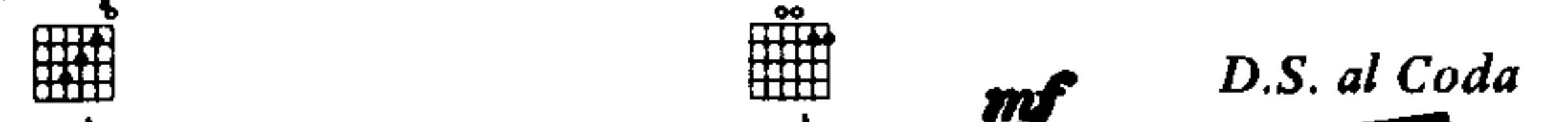
Ebmaj7 Bb/C 3rd time to 1 C7 Fmaj7 F/G

 N.C.

- y best part — shine — through, — it's you. —

mp

2. Lone-ly peo - ple

*
 2 Fmaj7 G7sus CODA Fmaj7

 it's — you. — I — love a lone- — it's — you. —

mf D.S. al Coda

F/G N.C.

poco a poco rit.
 *
 Led

In A Little While

Words and Music by GARY CHAPMAN, SHANE KEISTER,
BROWN BANNISTER and AMY GRANT

With hope ♩ = 72

Fmaj7

8va ----- *loco*

mp

ped

G Em G/B A(add9) Dm7 Bdim E/G#

*

with Pedal

A

Bbdim7

mp

Bm7

Cdim7

r.b.

1. Got a tick-et com-ing home, wish the of - fi - cer _ had
2. Boy, that let-ter hit _ the spot, made me think of all _ I've

C#m

Ddim7

F#m C#m7 Bm7 D/E

known what a day to - day has been.
got, — and all that waits for me.

A B_bdim Bm7 Cdim7

Then I stum - bled through the door, drop-ping junk - mail on the
Guess I've known it all — day long, won-der where my thoughts went

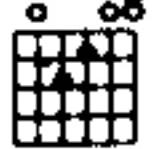
floor, wrong, when will this — day — end? — But then your
when will my heart — be — lieve? — Wak - in'

let - ter caught_my eye, — brought the hope in me — to life, 'cause you
half - way through.the night, — reach-ing toward the lamp,— the light, pick - ing

stronger

know me ver - y well, — and I bet you wrote _ me, just to tell me }
up the Word _ I find — here's an - oth - er let - ter to re - mind me }

Amaj9



F#m7



Bm7

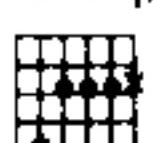


Bm7/E



In a lit - tle while we'll be with the Fa - ther, can't you see — Him smile?

A/C\$



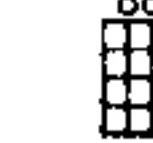
F#m7



Gmaj9



Gmaj7/A

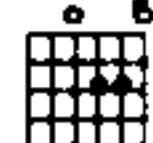


A/E

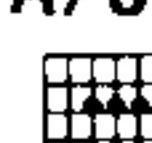


In a lit - tle while we'll be home for-ev - er, in a while. —

Dmaj9



A/C\$



Bm7



D/E



We're just here — to learn — to love — Him, — we'll be home in just a lit - tle

Fmaj7



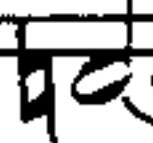
Bm7/E



1

2

while.



Rea

*

*

Fmaj9 Bbmaj9 G Em G/B A(add9)

Days like these — are just a test of our will, —

will we walk — or will we fall? —

Well, I can al - most see the top of the hill, —

and I be - lieve — it's worth it — all! —

Cmaj9

Am7

Dm7

F/G

In a lit - tle while we'll be with the Fa - ther, can't you see — Him smile?

Bb/C

C/E

Am7

Bbmaj7

In a lit - tle while we'll be home for - ev - er, in a while.

Fmaj7

C/E

Dm7

F/G

We're just here — to learn — to love — Him, — we'll be home in just a lit - tle

Abmaj9

F/G

while.

Eb

Cmaj9



Am7



Dm7



F/G



G

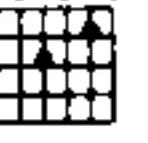


In a lit - tle while we'll be with the Fa - ther, can't you see — Him smile

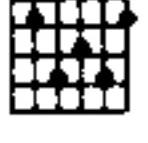
C/E



Am7



Bbmaj7



Bb/C



C.



In a lit - tle while we'll be home for - ev - er, in a while. —

Fmaj7



C/E

*repeat several times*

Dm7



F/G



We're just here — to learn — to love — Him, — we'll be home in just a lit - tle,

final ending —

Dm7



F/G



C.

we'll be home in just a lit - tle while.

G

Love Of Another Kind

Words and Music by RICHARD MULLINS, WAYNE KIRKPATRICK,
GARY CHAPMAN and AMY GRANT

Fast, with excitement $\text{♩} = 160$

The musical score consists of three staves. The top staff is for the piano (N.C.), the middle staff is for the vocal part, and the bottom staff is for the bass guitar. The vocal part includes lyrics. Chord boxes are provided above the staves for each section.

Piano (N.C.) Staff:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by '4').
- Tempo: Fast, with excitement ($\text{♩} = 160$).
- Dynamic: *f*.
- Chords: C, Dm, G.
- Performance Note: (C bass) - - - - -

Vocal Staff:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by '4').
- Dynamic: *mf*.
- Chords: F, G, C.

Bass Guitar Staff:

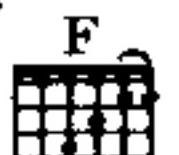
- Key signature: F major (one sharp).
- Time signature: Common time (indicated by '4').
- Dynamic: *mf*.
- Chords: C, Dm, G.

Lyrics (Vocal Part):

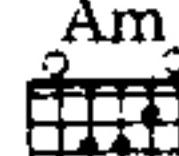
They say — love — is — cruel,
They say — love — brings — hurt,
They say — love — won't — last,
they say — love —
I say — love —
I say — love —

C 3rd time to 

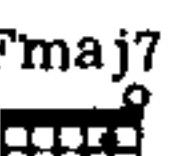
— is rath - er fra - gile, — but I've — found — in — you
 — brings — heal - ing, — un der - stand — ing — first it's } a
 — is nev - er end - ing, — 'cause in — you — I — have

1. F  G  C 
 2. F  G  C 

love of an - oth - er — kind. love of an - oth - er — kind.

G  C  Am 
 G 

The love I know. — is a love—

Fmaj7  G  C 
 Am 

so few dis - cov - er, — they need to know —



D.S. al Coda 

Je-sus' love is like no other.

love of another kind.

They would change their tune, they would add another measure, if they only knew this love.

— of an - oth - er — kind. — The love I know — is a love-

— so few dis - cov - er, — they need to know —

Je - sus' loves — them — like — no — oth - . er. —

N.C.
mp
 They say — love — is — cruel,

mp

they say — love — is rath - er frag - ile, — but I've — found —

— in you a love of an- oth - er kind. —

N.C.

They say — love — brings hurt, I say — love —

sub. mp

— brings - heal - ing, — un - - der - stand - - ing first it's a

Em A

D G A D (D bass) f

love of an - oth - er — kind. — They say — love —
They would — change —

f

D G D A D A

— won't last, I say — love — is nev - er end - ing, —
their tune, they would add — an - oth - er mea - sure, —

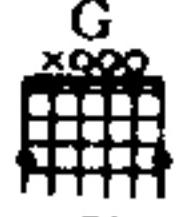
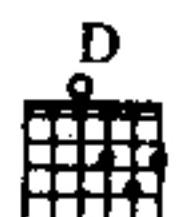
D Em A D G A D

'cause in — you — I have — a love — of an - oth - er — kind.-
if they — on — ly knew — this love — of an - oth - er — kind.-

1. 2.

A D G Bm7

This love of an - oth - er kind,-

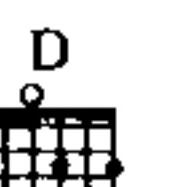
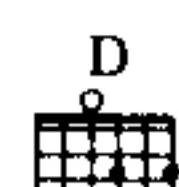
G  D  Em7 

 a love — of an - oth - er kind, — a love—

(2nd time: vocals ad lib)

D  A  (D bass - - - - -)

— of an - oth - er, a love of an - oth - er — kind.

D  G  D  A  D  A  D  Em  A 

Repeat and fade

Give me love. — You say love. —



Old Man's Rubble

Words and Music by
BROWN BANNISTER

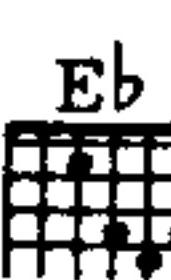
Boldly ♩ =72



Are you liv - in' in an old man's rub - ble? Are you



list - en - in' to the fa - ther of lies?



1. Are you walk-in' with un-nec-es - sar - y bur-dens? Are you try - in' to take them up - on your-self?
2. Are you puz-zled by the way that you're be - hav - in'? Do you won-der why you do - the things you do?

B_b E_b B_b F_{7sus4} E_b B_b

If you are _ then you're liv - ing in bond - age and you know that's bad — for your spir - i - tual health.
Are you trou - bled by your lack of re-sis - tance? Do you feel that some thing's got a hold _ on you?

E_b B_b F_{sus4}

Are you try-ing to live _ by your e - mo-tions? Are you put-ting your faith in what you feel and see?
Well deep with-in you there's a spir - i - tual bat - tle, there's a voice of the dark - ness and a voice of the light.

B_b E_b B_b F_{7sus4} E_b B_b

Then you're liv - ing just to sat-is - fy your pas - sions, and you'd bet - ter be care - ful 'cause you're be - ing de - ceived.
And just by list - 'ning you've made a de - ci - sion; 'cause the voice you hear _ is gon - na win _ the fight.

E_b B_b F B_b E_b B_b F B_b

mf

Are you liv - in' in an old man's rub - ble? Are you lis - ten - in' to the fa - ther of _ lies?

mf

simile

with pedal



Musical score for piano and guitar. The piano part consists of eighth-note chords. The guitar part follows the chord progression: E♭, B♭, F, B♭, E♭, B♭, F, B♭. The vocal line starts with the lyrics "If you are then you're head-ed for trou - ble, if you lis - ten too long, you'll e - ven-tual - ly die."

If you are then you're head-ed for trou - ble, if you lis - ten too long, you'll e - ven-tual - ly die.

The piano part continues with eighth-note chords. The guitar part follows the same chord progression: E♭, B♭, F, B♭, E♭, B♭, F, B♭. The vocal line continues with the lyrics "Are you liv-in' in an old man's rub - ble? Are you lis - ten - in' to the fa - ther of lies?"

Are you liv-in' in an old man's rub - ble? Are you lis - ten - in' to the fa - ther of lies?

The piano part continues with eighth-note chords. The guitar part follows the same chord progression: E♭, B♭, F, B♭, E♭, B♭, F, B♭. The vocal line continues with the lyrics "If you are then you're head- ed for trou - ble, if you lis - ten too long you'll e - ven-tual - ly".

If you are then you're head- ed for trou - ble, if you lis - ten too long you'll e - ven-tual - ly

The piano part continues with eighth-note chords. The guitar part follows the chord progression: C, F7sus4, C, F, C, G. The vocal line continues with the lyrics "die." and "N. C." (No Chorus).

die.

If you're liv - in' as a new cre - a - tion, if you're

The piano part continues with eighth-note chords. The vocal line concludes with the lyrics "die." and "N. C." (No Chorus).

lis - ten - in' to the Fa - ther of _ light; Then you're liv - in' in a might - y for - tress and you're
 gon - na be clothed in pow - er and _ might. Are you liv - in' in an old man's rub - ble? Are you
 lis - ten - in' to the fa - ther of _ lies? If you are then you're head-ed for trou - ble, if you
 lis - ten too long you'll e - ven -tual - ly die. If you're liv - in' as a new cre - a - tion, if you're

lis - ten - in' to the Fa - ther of light; Then you're liv - in' in a might - y for - tress, and you're
 gon - na be clothed in pow - er and _ might. Are you liv - in' in an old man's rub - ble? Are you
 lis - ten - in' to the fa - ther of lies? If you are then you're head - ed for trou - ble, if you
 lis - ten too long you'll e - ven-tual - ly die. lis - ten too long you'll e - ven-tual - ly die.
rit.

Sing Your Praise To The Lord

Adapted from J.S.Bach's Fugue No.2 in C minor, WTC Vol.I

Words and Music by
RICHARD MULLINS

In a steady four, with excitement ♩ = 88

The musical score consists of six staves of music. The top two staves are for the piano (treble and bass clef), followed by two staves of guitar chords (Em, Am/E, B7, Em, Am/E, B7, Em, Am/E, B7) with corresponding rhythmic patterns above them. The bottom two staves are for the piano. The first piano staff has dynamics (mp) and a tempo marking (♩ = 88). The second piano staff has a dynamic (mf) and a instruction to "add rhythm". The guitar chords are indicated with small diagrams below the staves. The score concludes with a piano dynamic (f) and a bass line ending with a 4-3-2 pattern.

B7-9

mp

Em/B

B7-9

Em/B

C/B

D_b/B

D/B

E_b/B

f

gradual cresc.

A/B

B_b/B

B

C/B

N.C.

E

B

A

B

E

B

A

B

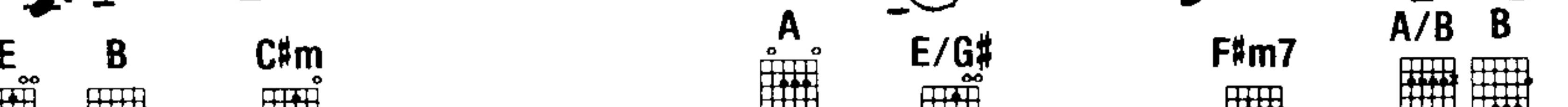
ff

E B A. A/C# B E B A. A/C# B


Sing your

E B C#m A E/G# F#m7 A/B B


praise to the Lord, come one ev'-ry-bod-y, stand up and sing one more hal-le - lu - jah. Give your

E B C#m A E/G# F#m7 A/B B


3rd time to

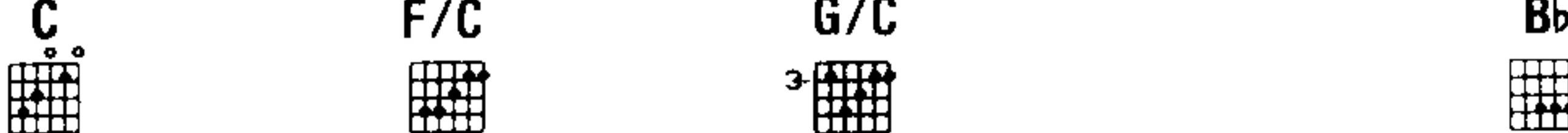
simile

C. F/C G/C F/C


cued notes:
 2nd time only

sing sing a-new a-loud the song your heart learned to sing when He first gave His
 the song that some - one is dy - ing to hear down in the

mp

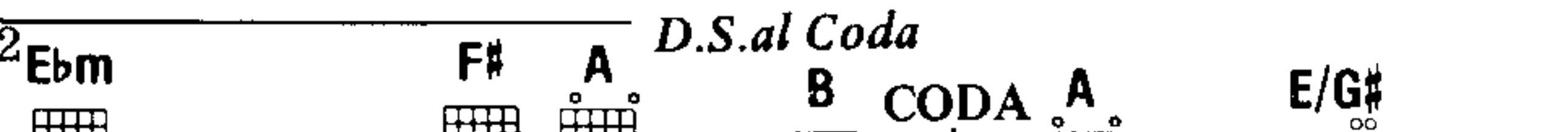
C. F/C G/C Bb

 life mad - d'ning to you, crowd, the life goes on and so must the song. You got ta
 as you once were be-fore you heard the song. You got ta

Eb Ab/Eb Bb/Eb Ab/Eb

 sing let a - gain them know the song born in your soul when you first gave your
 the truth is a - live to shine up-on the way so may - be

Eb Ab/Eb 1 Ebm F# A B

 heart they to Him, can go, sing His prais - es. Once more sing your

2 Ebm F# A B CODA A E/G# F#m7 A/B B

 D.S.al Coda
 sing your prais-es. Once more sing your just how much good that it's gon-na do_ya. Just to

let the name of the Lord be praised both for now and ev - er-more,

— praise Him, all — you ser - vants. Give your praise to — the Lord, come on ev-'ry-bod-y,

stand up and sing one more hal-le - lu - jah. Give your praise to the Lord, I can never tell you

simile

just how much good that it's gon-na do ya just to sing, sing, — sing. Come on,

9

cresc.

sing, sing, — sing, let me hear ya now, sing, sing, — sing.

cresc.

E B/E A/E Adim7

Ooo

5

8va

16va

E

loco

ff

Singing a Love Song

Words and Music by
JIM WEBER

Gently $\text{♩} = 72$

1. Well, I

E F#m E A B7sus4 2 fr. mp

E C#m7 4fr. E

may not get ap- plause ev -'ry night when I sing, and I

2. Some times my voice is strained and the strings won't hold a tune, and my

A B E E♭m7 6fr. G♯7 4fr.

may not hear the cheers of a crowd, and my back is sore and I'm just too tired to try, and my

The musical score consists of three staves of music. The top staff is for a treble clef instrument, likely a piano or organ, with a key signature of four sharps. It includes a dynamic marking 'mp'. The middle staff is for a bass clef instrument, also with a key signature of four sharps. The bottom staff is for a treble clef instrument, with a key signature of four sharps. Chords are indicated above the staves: E, F#m, E, A, B7sus4 (with a dynamic '2 fr.'), C#m7 (with a dynamic '4fr.'), and G#7. The lyrics are integrated into the music, appearing below the notes. The first section starts with 'Well, I' and continues with 'may not get ap- plause ev -'ry night when I sing, and I'. The second section starts with 'Some times my voice is strained and the strings won't hold a tune, and my'. The third section starts with 'may not hear the cheers of a crowd, and my back is sore and I'm just too tired to try, and my'.

C[#]m 4fr. A Esus4 E
 voice can't al - ways rise to make the moun-tains ring, _____ and some-
 I don't want to work or rest or think of you, _____ or _____

 F[#]7sus4 F[#]7 F[#]m7 B7sus4 2fr.
 times I can't ev - en sing out loud.
 face the world or ev - en close my eyes.

 E E A B

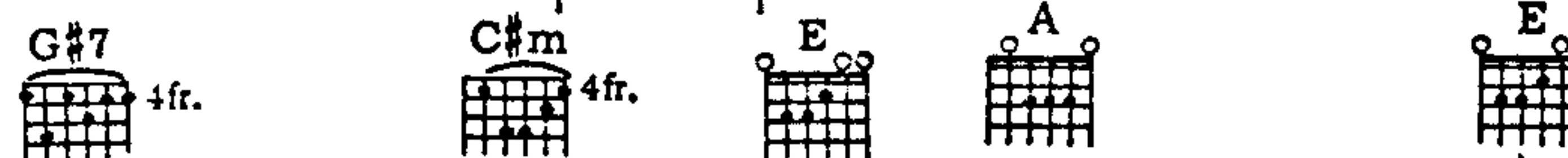
 But you've got me sing - ing a love song, mel-o - dy and
 mf

 G[#]m7 4fr. C[#]m7 4fr. F[#]m7 B7sus4 2 fr. B7

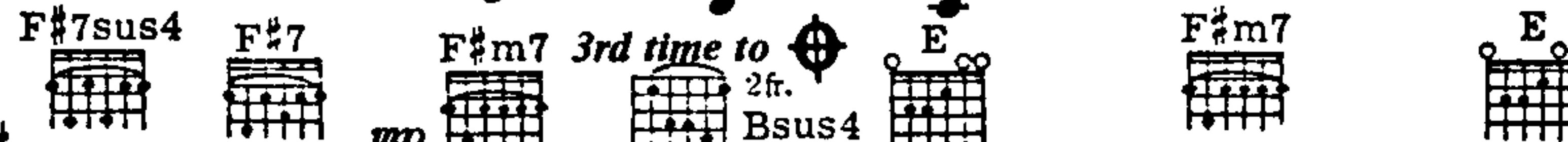
 rhyme, it moves me ev - 'ry time. (I know that)



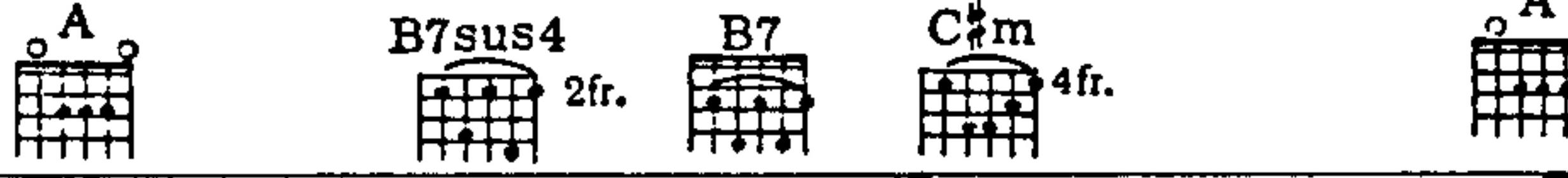
 You've got me sing - ing a love song, and it keeps you on my



 mind, ooh, on my mind, feel-ing fine all the



 time, keeps you on my mind.

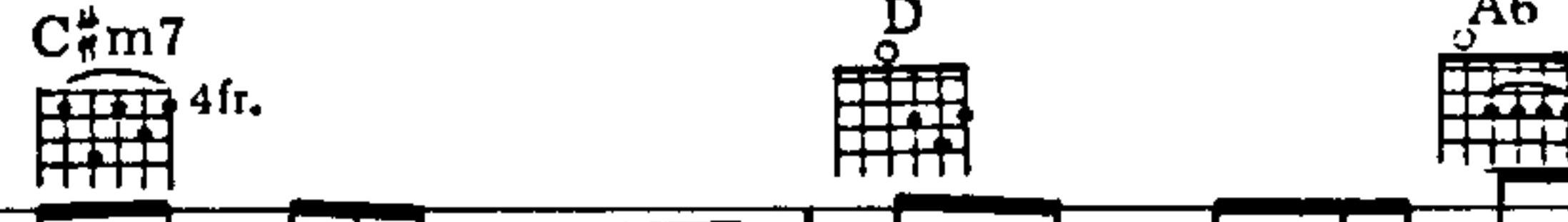


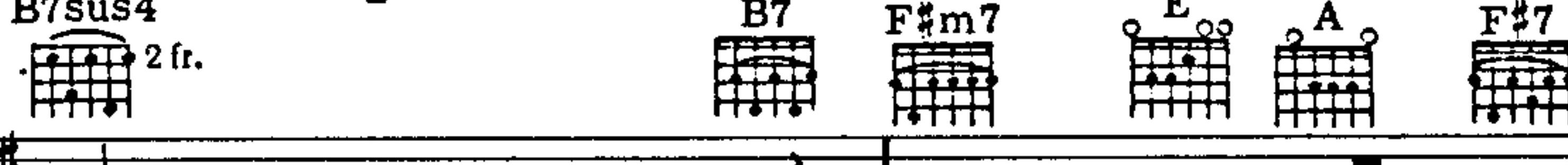
 My bro - ken dreams they don't both -





 - er me, and hard times in life I don't mind.
3


 I turn to things that I'd rath -


 - er see, _____ and you give me peace of mind.








B7 A E F[#]m E mp

3. Hard days will come and some-times

(H) C[#]m7 4fr. E A B7

I won't want to sing, still I'll sing with all the love that I can

G[#]7 4fr. A E

find. And I'm hap-py that you hear me in the

C[#]m7 4fr. A E B7sus4 2fr.

si-lence of my song. I'm gon-na sing for you un-til the end of 3

A E F#m7 D.S. al Coda E B

time. —

A E F#m7 D.S. al Coda E B

B7sus4

B7

E

F#m7

E

(And it keeps you on_ my mind.) You've got me sing - ing a love_

A E F#m7 D.S. al Coda E B

B7sus4

B7

E

F#m7

E

— song. —

(And it keeps you on_ my mind.)

You've got me sing - ing a love_

A E F#m7 D.S. al Coda E B

B7sus4

B7

E

— song. —

A E F#m7 D.S. al Coda E B

A E F#m7 D.S. al Coda E B

mind. —

A E F#m7 D.S. al Coda E B

F#m7

E

Stay For Awhile

Words and Music by MICHAEL W. SMITH,
WAYNE KIRKPATRICK and AMY GRANT

Steadily with a beat $J=116$

N.C.

mf

8va

(8va)

8va

A

E⁺sus4

F# m7

mp

1. Long time since I've seen your smile, —
2. Snow falls, phone calls, bro ken hearts, — but when I close my eyes
— clear — summer days, —

mp

(8va)

C[#]m 4ft.

D

I
warm re - mem - ber.
and la - zy. Mmm
Yea

(8va) A Esus4

2nd time : cued notes

Long You were no more than a child,
walks, no long talks af ter dark,

(8va) F[#]m7 C[#]m 4ft.

but then so was I, young and ten -
we vowed we'd nev - er for get, now it's haz-

D A mf

der. Time
y. Time

(8va)

B7sus4 Dmaj7 A.

car - ries on, — I guess it all - ways will —
takes its toll, — and time al - ters our view,

B7sus4

2nd time : cued notes

but but deep — would in - side — my — heart — some time —
it would be nice to spend —

D A. E. F# m F# m7

time stands still. } Stay —

B7sus4 B E. 8va C# m7 A.

for a - while, — well it's good to see — your smile, —

2.
C⁷ sus4
4fr.

C⁷
F#m7

D
E⁷
E

ment it can seem just the way it used to be.

F#m C#m F#m Dmaj7 C#m7 D E A
8va . . .

Stay, (whispered) : please stay,

ff

(8va) F#m C#m F#m loco Dmaj7 C#m7 D E A
8va . . .

stay — stay — stay.

D.S. al CODA
B

8va
Dmaj7 C#m F#m Dmaj7 C#m7 D E A
Won't you, won't you?

CODA C:sus4 C: F#m F#m7

it used to be.

Stay

B7sus4 B E

for a while, it's good to see your smile.

D C:sus4 4 fr. C: F#m

and I love your company. Won't you stay

B7sus4 B E

with me for a while, and re-

Asus4 A D C₇ sus4 C₇


 mem-ber the days _ gone by, _____ for I know _ that it _ can

F# m7 D E (Vocal : 1st time only)


 N.C.
 seem _____ just the way it used _ to _ be. _____

mf
 8va - - - - -

Repeat ad lib and fade

(8va) - - - - -

TENNESSEE CHRISTMAS

Words and Music by GARY CHAPMAN
and AMY GRANT

Moderately

C Gm/C F/Bb F/G G

mp

C with pedal Am7

Come on weath now man then give us a fore wan

Bb Gsus **G** **C**

- cast derin' snow - y white. Can't you hear Cal the prayers for -

Am7 **Bb**

of nia, ev - ry child tin - like sel heart town's to - night? for me.

Gsus

G

F

Rock - ies are call - in'.
There's a pa - rade there.

C

G7

Den - ver snow fall in'.
we'd have it made there.

Some - bod - y said it's four.
Bring home a tan New.

C

F

feet deep. But it does n't mat - ter, ing.
Years Eve. Sure sounds ex - cit - ing,

C

G7

give me the laugh - ter I'm gon - na choose to keep -
aw - fully in - vit - ing still I think I'm gon - na keep -
an - oth - er

ten - der Ten - nes - see Christ - mas. The on - ly Christ - mas for
 me. Where the love cir - cles a - round
 us like the gifts a - round our tree.
 Gsus G C
 Well I know there's more snow up in Co -
 Well they say in L. A. it's a warm

CODA Am.

C7/E

F

G/B

me. A ten - der Ten - nes - see Christ -

C

G/A

Am

Dm7

G7sus

G7

- mas is the on - ly Christ - mas for

c

Gm/C

F/Bb

me.

Dm7

G7sus

G7

C

rit.

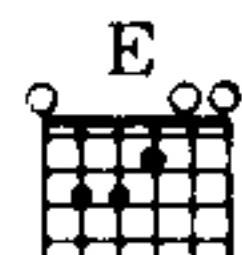
Thy Word

Based on Psalm 119:105

With meaning ♩ = 80

Words and Music by MICHAEL W. SMITH
and AMY GRANT

Guitar chords
are up a half step



mp

with pedal

E

S *mp - mf*

B

E

Thy Word is a lamp un- to my feet and a —

A

B

E

cued note 4th time

light un - to my path.

(Now)

mf

1. When I feel a - fraid, think I've lost my way,
2. I will not for - get your love for me and yet my

mf

still you're there right be - side me. And
heart for - ev - er is wan - der - ing.

mf

noth - ing will I fear as long as you are near.
Je - sus be my guide, and hold me to your side, and

D.S. al Coda

2nd time to

Please be near me to the end.
I will love you to the end.

The sheet music consists of four staves, each with a treble clef and a bass clef, indicating a key signature of two flats. The music is divided into sections labeled A, B, and E, which are indicated by chord diagrams above the staff.

- Staff 1:** Shows a coda section starting with a G major chord (labeled Coda), followed by an E major chord, a B major chord, and another E major chord. The dynamic is *f*.
- Staff 2:** Shows a section starting with an A major chord (labeled A), followed by a B major chord (labeled B), and an E major chord (labeled E).
- Staff 3:** Shows a section starting with a B major chord (labeled B), followed by an E major chord (labeled E).
- Staff 4:** Shows a section starting with an A major chord (labeled A), followed by a B major chord (labeled B), and an E major chord (labeled E).

Chord diagrams are provided for each section, showing the fingerings for the guitar strings. The music includes various note values (eighth and sixteenth notes) and rests. The bass line is present in all staves.

2. Esus4 E A B

path, and a light un - to my

Esus4 E A B

path. You're the light un - to my

path.

poco a poco decresc. 8va 8va

pianissimo

poco ritard. *pianississimo*

Where Do You Hide Your Heart

Words and Music by MICHAEL W. SMITH
and AMY GRANT

Rhythmically, in four $\text{♩} = 100$

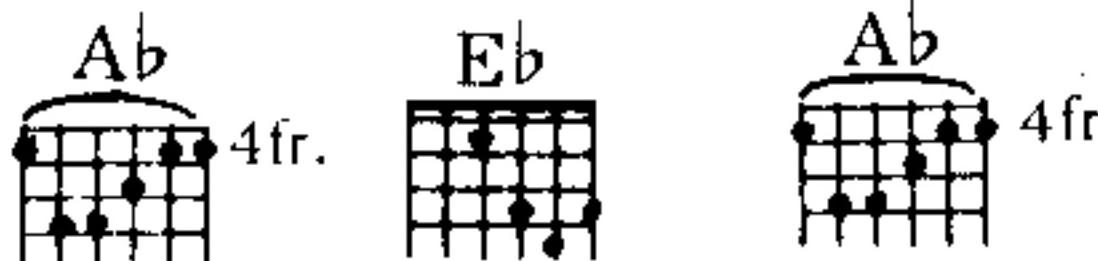
The musical score consists of three staves: a treble clef piano staff, a bass clef piano staff, and a guitar staff. The key signature is A-flat major (three flats). The tempo is indicated as Rhythmically, in four $\text{♩} = 100$.

Chords and Fingerings:

- Guitar Chords:** A \flat , E \flat , A \flat , D \flat .
- Fingerings:** 4fr. (four fingers) is shown above the A \flat chord in the first measure and the D \flat chord in the third measure.
- Pedal Markings:** mf (mezzo-forte) is under the bass staff in the first measure; mp (mezzo-piano) and sim. (simile) are under the bass staff in the fourth measure.
- Performance Instructions:** 1. I call you — on the —
2. — When you're — feel - in'

Lyrics:

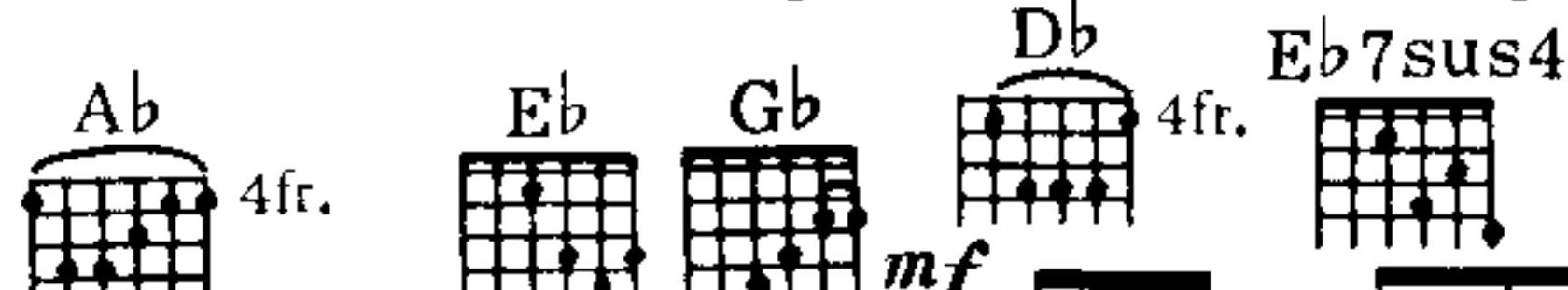
- Measure 1: phone, low,
- Measure 2: but you're not at home, —
let me let you know, —
- Measure 3: where do you go —
that — we're all —


 when you're hurt - ing?
 sad some times..

I hear you're down a -
 Je - sus car - ries


 gain, you, He's lost the will to win,
 He's gon - na see you through,

why do you run -
 you'll nev - er leave -


 when you're hurt - ing?
 'cause He loves - you.

Oh, where - do you hide - your -


 cued notes: 2nd time

where - do you hide - your -

heart, (tell me)

A_b

4fr.

— heart? —

D_b maj7 A_b maj7 D_b maj7 Cm7 Fm7

4fr. 4fr. 4fr. 3fr.

Leave the hurt — be - hind you, } love — has found you —

Leave it all — be - hind you, }

B_b m7 E_b 7sus4 E_b 7 A_b E_b m7 A_b 7

4fr. 6fr. 4fr.

now, and He'll nev - er let — you go. — Oh, — you've got to know. —

D_b maj7 A_b maj7 D_b maj7 Cm7 Fm7

4fr. 4fr. 4fr. 3fr.

that Je - sus — will — not leave us now —

B_bm7 E_b7sus4 E_b7 D_b 4ft. Fm E_b

so leave your cares — be - hind,
He'll nev - er let — you go,

D_b 4fr. Fm E_b B_bm7 E_bsus4 E_b

oh, leave your cares — be - hind.
He'll nev - er let — you go.

A_b 4fr. A_b 4fr.

(Sax solo)

G_b D_b 4fr. E_b7sus4 A_b 4fr.

Where do you hide — your — heart?

G_b D_b E_b7sus4 E_b7

Where — do you hide — your —

— heart?

(Drum fill)

(Guitar solo - ad lib)

Dmaj7 Amaj7 Dmaj7 C#m7 F#m7 Bm7 E7sus4 E7

A A7sus4 A7 Dmaj7 Amaj7 Dmaj7 C#m7 F#m7

Bm7 E7sus4 E7 D F#m E D F#m E

Oh

Leave your hurt be - hind you, love has found you

now, and He'll nev - er let you go. And so you've got to know

that Je - sus will not leave us now,

A musical score consisting of six staves of music. The top staff shows a vocal line with chords Bm7, E7sus4, E7, D, F#m, and E. The lyrics "He'll nev - er let— you go," are written below the notes. The second staff shows a piano line with chords D, F#m, E, Bm7, Esus4, and E. The third staff shows a vocal line with a guitar chord A. The fourth staff shows a piano line with a dynamic marking *mf*. The fifth staff shows a vocal line with a dynamic marking *Lightly*. The bottom staff shows a piano line.

Bm7 E7sus4 E7 D F#m E

He'll nev - er let— you go,

D F#m E Bm7 Esus4 E

He'll nev - er let— you go.

A

mf

Lightly

Too Late

Words and Music by AMY GRANT,
BROWN BANNISTER and CHRIS CHRISTIAN

Medium fast rock beat, with drive

with vigor f

N. C.

Well, it's too— late— for walk-

no Pedal

- ing in the mid - dle, — too — late — to try. — Yes, it's

too — late — for sit - ting in the bal - ance, — no more mid-dle line.—

F C

Oh, it's too— late— for walk - ing on fence - es, —

add rhythm

F C

time to choose your side. — Yes, it's too late for flirt -

N.C.

- ing with the dark - ness, — make up your mind. —

staccato

G C

1. Oh, the time has come — for mak - ing a de - ci - sion, and you
2. You may think — you can live — by your feel - ings,

mf

F C
 F C
 F C
 say you found - the light,
 diff - 'rent ev - 'ry night,
 but the talk is cheap — when I see —
 but an e - mo-tion - al re - li - gion will crum -

 G C F C
 — the way you're liv - ing, — walk - ing in — the night.
 - ble at our feet if we're made to stand and fight.
 Well, it's
 Well, it's

 F C
 too — late — for walk - ing in the mid - dle, — too — late — to try.
 too — late — for walk - ing on — fenc - es, — time to choose your side.

 F C
 Yes, it's too — late — for sit - ting in the bal - ance,
 Yes, it's too — late — for flirt - ing with the dark - ness,

 F C

F C F C Am G F

no more mid - dle line. —
please make up your mind. —

Am G F C

Oh, it's too late for think -

N. C.

- ing you can walk the mid - dle line,

staccato

1 C 2 C G C

bet-ter get wise. —

C G C

This page contains three stanzas of sheet music. The vocal line uses a treble clef and consists of three staves. The first stanza has lyrics: 'no more mid - dle line. —', 'please make up your mind. —'. The second stanza starts with 'Am' and ends with 'C'. The third stanza begins with 'Oh, it's too late for think -'. The piano accompaniment is in common time and includes a bass line. Chords are indicated above the staff: 'F', 'C', 'F', 'C', 'Am', 'G', 'F' in the first stanza; 'Am', 'G', 'F', 'C' in the second stanza; and 'N. C.' in the third stanza. The vocal line ends with 'bet-ter get wise. —'. The piano part includes a bass line and a treble clef staff. The page is numbered 121 in the top right corner.

Wise Up

Words and Music by BILLY SIMON
and WAYNE KIRKPATRICK

Laid back double time rock ♩ = 102

N.C.

The musical score consists of four staves. The top two staves are for piano/vocal, with the vocal part labeled 'N.C.' (No Clef). The bottom two staves are for bass. The first section starts with a piano introduction in common time, followed by a verse in 4/4 time. The lyrics are:

1. Got my - self — in this sit - u - a - tion

The second section begins with a piano introduction in common time, followed by a verse in 4/4 time. The lyrics are:

I'm not sure — a - bout, — climb - in' in — where there's temp - ta - tion.

Guitar chords indicated above the staff are C, G, and D7.

C G D7

Can I get back out? — Never can quite find the an - swer the

one I want to hear, — the one that jus - ti - fies — my ac - tions,

says the coast — is clear. — Some - thing on — the out - side — So

says to jump — on in, — but some - thing on — the in - side — is
take your heart — and run, — but get your thoughts to - geth - er — be -

A musical score for a vocal piece with guitar accompaniment. The vocal part is in soprano range, and the guitar part includes chord diagrams above the staff. The lyrics are as follows:

tell - ing me a - gain; Bet-ter wise up, bet - ter think twice, nev- er leave
fore they come un - done;

room for com - pro - mise. — Bet-ter wise up, bet - ter get

smart, use your head to guard your heart. — It's gon-na get

rough, so ya bet - ter wise up.

The score includes dynamic markings like *f* (fortissimo) and *mf* (mezzo-forte), and a 3rd time repeat sign.

1.

2. Take a look — at your in - ten-tions,

when you have — to choose, — could it be — that ap - pre - hen - sion

might be tell - in' you — to You've got to wise up,

D.S. al Coda

you've got to think twice, you've got to wise up, you've got to, you've got to

Coda

Asus4

D

G Am7

rough. So ya bet- ter wise up, bet - ter think

D G Am7 D C Bm7 A G G/A

twice, and nev- er leave room for com - pro - mise. — Oh you'd bet-ter wise

D G Am7 D G Am7 D C Bm7 A

up, bet- ter get smart, use your head to guard your heart. —

G Asus4

It's gon-na get rough, — so ya bet- ter wise

f

Repeat several times

A musical score for a vocal performance. The key signature is F# major (one sharp). The time signature starts at 2/4. The vocal line consists of the lyrics "up, You've got to think twice." The score includes three guitar chords: D7 (with a diagram of the chord voicing), C (with a diagram of the chord voicing), and G (with a diagram of the chord voicing). The dynamic marking "mf" (mezzo-forte) is placed above the first measure. The vocal part features eighth-note patterns and rests.

{

1

2

mf

}

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first measure starts with a quarter note on the second line of the treble staff, followed by eighth notes on the first and second lines, and a half note on the third line. The second measure continues with eighth notes on the first and second lines, and a half note on the third line. A repeat sign with a first ending bracket is placed after the second measure. The third measure begins with a half note on the second line of the treble staff, followed by eighth notes on the first and second lines, and a half note on the third line. The fourth measure continues with eighth notes on the first and second lines, and a half note on the third line.

N.C.

A musical score for the song "Thinking Out Loud" by Ed Sheeran. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is primarily composed of eighth notes and sixteenth notes. There are two instances of a grace note or 'acciaccatura' indicated by a small vertical line with a dot before a note. The lyrics are written below the staff: "You've got to wise ___ up" followed by a bar line, and "you've got to think ___ twice." The first three bars of the melody correspond to the first part of the lyrics, and the next three bars correspond to the second part.

A musical score for a single melodic line, likely for a solo instrument or voice. The score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by a 'C'). The melody includes various note values such as eighth and sixteenth notes, along with rests. A large oval-shaped bracket is placed over the first measure of the bass staff, spanning from the beginning to the end of the measure. The lyrics "You've got to be wise" are written below the notes, corresponding to the melody.

Angels

Arms Of Love

Christmas Hymn

Doubly Good To You

El Shaddai

Fat Baby

Father's Eyes

Find A Way

I Have Decided

I Love A Lonely Day

In A Little While

Jehovah

Love Of Another Kind

Old Man's Rubble

Sing Your Praise

To The Lord

*Singing A
Love Song*

*Stay For
Awhile*

*Tennessee
Christmas*

*Thy Word
Too Late*

*Where Do You
Hide Your Heart*

Wise Up